



ISM Welcomes New Faculty

by Margot E. Fassler

Patrick Evans Appointed in the Practice of Sacred Music



Although it is common enough in the Schools of Law and Medicine, an appointment “in the practice of...” was new to the Institute of Sacred Music. As usually understood, such an appointment is for an expert practitioner, a person who comes to Yale for a fixed number of years and enriches the curriculum and student understanding with his/her knowledge of the professional world to which our students aspire, and to which she/he will return. The search committee (Bartlett, Brooks, Fassler, Garrigan, Jean, Spinks) worked long on the job description, in consultation with the ISM Executive Committee, and the deans and faculties of YSM and YDS. In the end, we searched for a person who will be triply appointed, in ISM, YDS, and YSM, and will work under the auspices of Siobhán Garrigan, Assistant Dean for Marquand Chapel, as the person in charge of the music program in the chapel, modeling expertise for the student musicians who serve there. This person will also supervise and advise ISM students in their field placements, and (as if this weren’t enough) the new faculty member will teach a course on “Musical Skills and Vocal Development for Parish Ministry.” The responses to our ads were overwhelming, and we are deeply grateful for the interest in this position in the world of professional practice of sacred music.

Patrick Evans (D.M. Florida State University), the enthusiastic choice of the committee and the community for this position, comes to us with varied kinds of expertise. First of all, he is an Associate Professor of Music at the University of Delaware, and we are grateful to them for giving him an extended leave of absence to work here at Yale. He is a distinguished singer with an enormous roster of performances to his credit, and with requisite administrative experience as head of the voice program. He is also a musician with extensive experience working for and with congregations, and will continue one of his two positions even as he works at Yale. And lastly, as a former Artist in Residence at Union Seminary, he was involved in a chapel program and taught a course similar to the one we are asking him to design here.

Professor Evans is the kind of musician who can navigate the whitewater rapids of contemporary practice, equally at home in the cultivated repertoires, and in the world of the vernacular styles. He was raised in an ecstatic worship tradition in Alabama, and learned to play in a variety of styles, including gospel. His preferred area of research is world hymnology. And yet, of course, he is a singer with extraordinary skill and training, both in choirs and as a soloist, in the sanctuary and outside and with time-tested successes as a practitioner in the field.

The search was long, and the high quality of the applicants did not make it easy work. But the faculty and I are utterly delighted in the final result. Our colleagues at the Yale School of Music and Yale Divinity School join us in a resounding welcome to Patrick Evans.

Visiting Faculty Include the First ISM Faculty Fellow in Ethnomusicology

As director of the Institute, I sometimes feel like the Stage Manager at the beginning of Thornton Wilder's *Our Town*. The Stage Manager's function is to stand outside the action and explain who all the characters are, and where they have been, and where they are going. Wilder's theme – the beauty and the rapidity of life, and the importance of delighting in the day-to-day human exchanges that make community – is strengthened through this conceit. *Our town* is the Institute of Sacred Music, where faculty come and go, and explaining this is both a sorrow and a joy.

Notes on the Staff

ISM Business Manager **V. Lynette Mitchell** left Yale and Connecticut in April to join her new husband at the University of Arkansas where she is now an assistant dean for financial affairs.

New Business Manager **Louise Johnson** began work on a consulting basis with the ISM in 2002—"temporarily," after moving with her husband from San Francisco to Connecticut. With an undergraduate degree in finance and economics, and a JD from the University of San Francisco (and having been admitted to the bar in both New York and Connecticut), she brings to her new job an impeccable skill set as well as vast experience with the inner workings of the Institute and a warm and outgoing personality.

Tam Rankin, formerly administrative assistant for Marquand Chapel, the Summer Term and the Study Tour, has accepted the new position of Executive Assistant to the Director. He holds a BFA from Tulane, and a MM degree in composition from Peabody Institute of Johns Hopkins University. The recipient of several awards for composition, Tam also has extensive recording and performance experience as a member and/or producer of several rock, art music, and inter-media performance ensembles. He is currently recording a new album for independent release with his band "Masses."

Louise Johnson and Tam Rankin at the ISM.



We were delighted to have Assistant Professor of Liturgical Studies Martha Moore-Keish with us this past year; her teaching and her collegiality were much prized. But she has been wooed away from us by the Columbia (Presbyterian) Seminary in Atlanta, where she will teach alongside our good friend Yale Divinity School's Professor David Bartlett, who is going to be teaching New Testament there in the fall. With Professor Moore-Keish's much lamented departure, we will be searching once again for someone to teach North American Protestant liturgical traditions. In the meantime, this year we are bringing two wonderful teacher/scholars to address this subject in ways that promise to be especially stimulating for our curriculum.



Mellonee Burnim, associate professor in the Department of Folklore and Ethnomusicology at Indiana University-Bloomington, will hold the first ISM Distinguished Faculty Fellowship in Ethnomusicology and Ritual Studies, and her appointment is joint with Yale

Divinity School. She is an ethnomusicologist (PhD from Indiana University) whose specialities are African-American folklore and the music and ritual of the Black Church, especially as those traditions are marked by the assimilation and blending of African and Northern European musical practices. In addition to her scholarship and teaching, Professor Burnim has always been a practitioner of music in the church. Her engaging teaching style, which features the study of music within its ritual contexts, will be on display for our students in her course "Music in the Black Church." She will also address the ISM Colloquium, and has been invited to speak in our Liturgy Symposium in the Fall.

In the Spring, we are pleased to have **Stephen Marini**, Elisabeth Luce More Professor of Christian Studies at Wellesley College, in full time residence. His appointment in Liturgical Studies is joint with Yale Divinity School. He will teach two courses, both of which



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What a Trip!

The ISM in Scandinavia May 2004

by Margot Fassler



Faculty at the Yale Institute of Sacred Music have adopted a resolution to take the students in our several programs on a study tour in May of every other year. The rationale for such work relates directly to every aspect of our interdisciplinary mission and to our desire to bring our program to the world, as we encourage our own students to learn from direct encounters with other musical and religious cultures. On the trips, students are able both to work in disciplinary groups depending upon expertise and inclination, and to join together for studies of mutual interest; the effects of the networking that takes place with students and faculty from other countries endure long after our study has come to a close.

Our recent study trip to Denmark and Sweden grew initially from an exchange organized by Professor **Marguerite Brooks** between the choral conducting students and the Swedish Radio Choir. It came to include a seminar for the organists led by Professors **Martin Jean** and **Markus Rathey** to play and observe Northern German Instruments, as well as important Danish and Swedish organs. Students in Liturgical Studies and Religion and the Arts followed a varied program of architectural tours, museums, lectures, and worship services, led by **Jaime Lara**, **Lana Schwebel**, **Siobhán Garrigan**, and **Bryan Spinks**. We were all of us often overwhelmed by the beauty of the singing and service playing encountered in churches – and some of us attended special concerts in addition. In general, in Sweden we found ourselves in the midst of a singing culture, where the intoned nature of the language undergirds a magnificent musical tradition. Yet, in the midst of the splendid architecture, palaces, and music, we found in Denmark and Sweden some of the same problems we face in our own country – they just do not seem to be as acute, perhaps because they appear in other guises. We were able to hear new solutions for familiar problems, and to glory in historical and contemporary works of art and music.

From every trip will come at least one educational product – particular courses, a lecture series, a book, a performance, a CD, a video – and we will use these to bring our experiences to a larger audience and to advance our educational mission.

I would be remiss if I failed to offer the ISM's special thanks to Professor Brooks and ISM staffers **Louise Johnson** and **Thomas Rankin**, who master-

mind the entire tour. Their unremitting hard work and attention to detail in the yearlong planning effort, and unfailing good humor and patience during our journey together, made this memorable study tour all that it was—and without them we would have been utterly lost!

Lead, Northern Lights

by Thomas Rankin

Sunday, May 9, 1:12 PM. A bus loaded with 39 Yale Institute of Sacred Music students, two staff members, and eight faculty members departed New Haven, Connecticut for JFK International airport. This event marked the first leg of the Institute-wide study tour to Scandinavia, and proved that the policies that Professor **Marguerite Brooks**, fellow staffer **Louise Johnson**, and I had set forth during the planning phase would be followed closely. Prominent among these policies was the admonition, "It is your responsibility to be present and on time for all departures. *We will not wait for you!*" The fact that Professor **Jaime Lara** was not on the bus was grimly noted and greatly lamented at the time. Thankfully, we did reunite with Professor Lara at the airport in time to catch our breath before embarking on the unique opportunity to travel and learn together that the study tour provided.

Beautiful, beautiful Copenhagen



Monday, May 10. Upon our arrival in Copenhagen the next morning, we met twelve more ISM students and two additional faculty members – the organists – who had begun their trip in Germany four days earlier. Given the interdisciplinary nature of the ISM, the itinerary for the study tour was full of brief individual and departmental excursions. While in Scandinavia, our group attended lectures and presentations by scholars of Scandinavian liturgy, theology, history, the liturgical arts, and music. We observed rehearsals of local choral ensembles and heard organ demonstrations. We toured museums, churches, and castles; we shot footage for a film project. The following account of the study tour is necessarily incomplete, but it is my hope that these highlights will convey a

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glimpse of the many and varied activities that made the trip such a positive and enlightening experience.

Tuesday, May 11 – Thursday, May 13. Daily excursions from Copenhagen characterized our time in Denmark. On Tuesday, we traveled north to Hillerød. There, we toured the stately grounds and interior of the Fredricksborg castle, which houses

Fredricksborg Castle



Professors Markus Rathey and Bryan Spinks contemplate the three Louises.



the Museum of National History and the National Portrait Gallery. The castle chapel is also home to two unique organs that we were fortunate to hear. The group heard a second organ demonstration the next morning at the Mariæ Church in Helsingør, also the site of the castle in which Shakespeare set *Hamlet*. We stopped in Humle-

bäck on our way back to Copenhagen to visit the beautifully sprawling Louisiana Museum of Modern Art. Interestingly, the museum is said to derive its name from the fact that the first owner of the estate on which the museum now stands, Alexander Brun, had three wives, all named Louise.

Time in Copenhagen was also allocated for individual and departmental excursions: a group of liturgical studies students scrutinized the changing of the guard at the Amalienborg Palace; the choral conducting students attended a rehearsal of the Lund Vokalensemble; and I observed that the architecture students did not pass a church without venturing in for a look around and a quick snapshot. We were also privileged to attend lectures by Professor Nils Holger Petersen and Reverend Professor Peter Balslev Clausen, both of the University of Copenhagen.

Saturday, May 15, 1:37 AM: A bus of ISM students, staff members and a single brave and intrepid faculty member, Professor **Bryan Spinks**, arrived at our hotel in Visby, Gotland after a thirteen hour journey that included two ferries and a brief, though memorable, visit to a Swedish truck stop.

The town wall of Visby



Gotland is a small resort island off the eastern coast of Sweden and is home to 93 medieval churches. Its capital, Visby, is among the best preserved of the walled cities of the Hanseatic age. The island is also staggeringly beautiful. While on Gotland, students heard a lecture from Professor Åsa Ringbom and toured a selection of medieval-era churches and the Gotlands Fornsal Museum. (See the separate entries on Gotland and Visby for more information.)

Sunday, May 16, 2004, 7:32 PM: The students, faculty and staff were treated to a brief sunset bus tour of Stockholm and to a short retrospective of the hits of Swedish pop sensation ABBA upon our arrival in the city. Complete with breathtaking views of the facades of the buildings of Gamla Stan (the old city) across waters teeming with small ferries, it was clear that Stockholm would suit our group well. During our week in Stockholm, in addition to the guided tours of the Storkyrkan – with special emphasis on the fifteenth century Gothic sculpture of St. George and the Dragon – and the Museum of Medieval Stockholm with Professor Ringbom, we were honored by lectures by Jonas Alwall, Göran Agrell and Anna Skagersten.

Stockholm



Monday, May 17 – Thursday, May 20. During the Stockholm sojourn, the group made a day-long excursion to Uppsala, a university town north of Stockholm. There, we met Professor Karl-Gunnar Ellverson of the Pastoralinstitutet, who spoke to our group before inviting us to lunch with his students, after which Professor **Markus Rathey** spoke. This was certainly among our most rewarding exchanges

in Scandinavia. The group also toured the Uppsala Cathedral, heard a demonstration of its organ, and had the opportunity to explore the holdings of the university library, which include several Buxtehude manuscripts.

Our final day in Stockholm was Ascension Day. The group attended an organ demonstration and service at the Gustav Vasa Kyrka. The church's altar is Sweden's largest Baroque sculpture and was originally made for the cathedral in Uppsala. Incidentally, the *Vasa* warship, built on the orders of Gustav Vasa's grandson, sank in Stockholm harbor on its maiden voyage in 1628. The ship was preserved in mud for over three hundred years and is now the centerpiece of a museum on the Stockholm waterfront.



Friday, May 21, 6:37 PM. A bus of exhausted ISM students, staff and faculty returned to New Haven from a truly rewarding trip, just in time for commencement festivities. We had attempted to construct an itinerary to satisfy the diverse requirements and interests of this interdisciplinary institution, and Prism readers can perhaps get just a taste here of

Fred Teardo and Tim Spelbring went along for the ride.



how intellectually stimulating and thoroughly enjoyable the 2004 Study Tour to Scandinavia was, and what a great adventure.

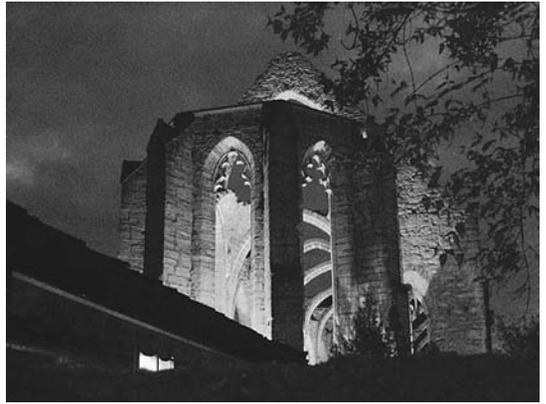
PRISM Gets a Facelift

Ring in a new year in a new decade of the Institute's history, with this issue we are introducing the new *PRISM*, updated to enhance the content for our greatly increased readership, and to incorporate its design into a consonant scheme for all our publications. The new template was prepared by Maura Gianakos of Yale/RIS; the design and layout of *PRISM* will continue to be in the capable and talented hands of Elaine Piraino-Holevoet of PIROET, whose association with the Institute is of many years' duration. We hope that the improved quality of the photographs and print will add to your reading pleasure. Please feel free to send your comments and suggestions to Melissa Maier (melissa.maier@yale.edu).

Destination: Gotland

by Margot Fassler

Gotland by night



On our visit to Gotland we were not mere passive tourists: for several months we had been actively planning for the shooting of an educational video centered upon the extraordinary churches of that extraordinary place. On this island some 75 miles long and just over 20 miles at its widest point there are 93 medieval churches, whose interiors are graced by medieval wall paintings, original medieval altars, furniture from the Middle Ages and the Reformation, striking Reformation pulpits (always sitting atop medieval altars!), fabulous medieval wooden sculpture, original stained glass, and spectacular baptismal fonts from the twelfth and thirteenth centuries, some of which have their original medieval wooden covers with polychrome decorations. The Gotland stone cutters were among the greatest groups of artists from the entire Middle Ages, and well over 500 of their fonts have been recovered, the majority of which were quarried locally, although they were shipped throughout the region. A high point of our trip to Gotland was the climbing up high inside the church at Stanga, tutored by the practiced eye of architectural historian Åsa Ringbom of the Åbo Akademi University: there we could see how the ship builders and stone masons worked together to make these churches. What looked like a Viking ship (and dating from the twelfth century) had been inverted to make the wooden roof of the tower! It was then preserved by being built over yet again, and we could see the striking beauty of the original, with its carefully carved rope decorations, made, one assumes, for the glory of God, since only God could see them. The careful work of skilled craftspeople was an inspiration for all of us, in whatever we do, and the history books were brought to life in a unique way through what we encountered. The study of art *in situ* and of actual buildings teaches more than any amount of reading ever could. The trip suggested a new motto for the ISM: To know, you must go. I am energized about my own new course in the fall – *Chant and Liturgy in Context: Medieval English and Swedish Sources Compared* – that will use the photographs, digital footage, and images of liturgical chant fragments gathered on the study trip by students and faculty working together on soundtracks, iconography, and the re-imagination of past liturgical practices.

Scandinavia: A Pilgrimage and the Choral Miracle

by Marguerite Brooks

Conductors and friends at Sergels Torg



Three years ago I met Stefan Parkman in New York before a wonderful concert sung by the combined Swedish Radio Choir and Eric Ericson Chamber Choir, conducted by the dean of Swedish choral music, Eric Ericson. That meeting came about as a result of a conversation with the late John Norton, a distant relative who at that time was Swedish Consul in San Diego and the father of a Yale student. And so my dream began.

I soon enlisted Louise Johnson and Thomas Rankin of the ISM staff to help with planning, and I am very thankful for their superb efforts to make the dream a reality.

The plan was for an exchange: first Stefan, the conductor of the Swedish Radio Choir and the Eric Ericson Professor of Music at the University of Uppsala, would come to Yale to teach for a week, then we would take the Yale choral conductors to Sweden to study, and finally Stefan would bring a chorus here for a week's residency. Stefan did indeed visit during the spring of 2004, and part two of the choral adventure began in May.

In addition to attending most of the lectures arranged through our liturgical studies faculty, and to visiting churches, museums, and a seminary during the trip (sadly, we missed seeing Visby), the conductors also heard rehearsals and concerts of three amateur choruses: the Lunds Vokalensemble, which sang last year at the national convention of the ACDA; the Rilke Ensemble, Sweden's Choir of the Year; and the Orphei Drangar, a male chorus older than either the Harvard or the Yale Glee Club (the latter is now a mixed ensemble). In the beautiful town of Sigtuna, the choral conductors participated in a conference on the relationships of rehearsal to performance and of the conductor to the ensemble, heard a performance of the Royal Stockholm Philharmonic Orchestra (lest the experience be only vocal), had an extraordinary time in the music library of the University of Uppsala, courtesy of Markus Rathey

(where my personal musicological pilgrimage to see the manuscript of the Buxtehude *Membra Jesu Christi* was completed), spent an afternoon in the Swedish Music Center looking at scores, and spoke with current and former students of the Royal Conservatories of Music in both Copenhagen and Stockholm.

We also had opportunities to hear two professional choruses in rehearsal, both of which were certainly highlights for me. We attended a rehearsal of the Swedish Radio Choir, who were preparing for a concert of works by students at the Visby Composers' School. To see a professional choir being paid to sing student works of varying quality was proof of a Swedish commitment to new choral music that is as yet unmatched in the States. The second professional choir and its conductor were another reason for my pilgrimage: the Eric Ericson Chamber Choir conducted by its founder, Eric Ericson, who, at eighty-five, is quite a fine model for us all. The chorus was rehearsing with an early instrument ensemble for a performance of the Bach *Mass in B-Minor* in the Thomaskirche in Leipzig the following Sunday. As we had just studied and performed the Bach there were no noses in scores in our group – just eyes and ears alert to the splendid music-making we were privileged to witness.

This rehearsal was our last scheduled activity, and it seemed fitting that our tour should end – as the dream for it had begun in New York three years earlier – with the author of what has been called the Swedish Choral Miracle.

Stay tuned for part three when Stefan Parkman brings the Uppsala chorus here in February of 2006.

Liturgy at Visby

by Bryan Spinks

Having made the long and arduous bus trek and ferry journey from Copenhagen to Gotland, followed by a full day of touring some of its many medieval churches, Sunday offered a day of rest and gave us an opportunity to sample Church of Sweden worship. The Cathedral in Visby advertised a High Mass (any sung service is so described) with confirmation, though it was presbyteral, not episcopal, confirmation. The Church of Sweden eucharist resembles an Anglican sung eucharist, and vestments are used, as are processional crosses and candles, and therefore the basic service itself was not especially striking for those of who belong to the Anglican tradition. That particular Sunday a choir from Stockholm was visiting, and so the music was exceptionally good. The service had two highlights: the first was the Gospel, which was sung by three women, and at words spoken by Christ, the three sang polyphony which was dramatic and beautiful. It is not the normal use at Visby Cathedral, but something the Choir Director had arranged with the visiting choir. The second high point was that the confirmands were each asked to represent one of the apostles, and to give an account of the faith and work

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Visby



of their chosen apostle. This engaged the candidates and their families, and lent an informal note to an otherwise formal service. It was a useful experience for those who attended, and this use of the Gospel is something some of us would like to replicate now back at home.

The Organists Pipe Up

Martin Jean

When I used to imagine the ideal organ tour of Europe, Scandinavia was never on the itinerary. After all, even though there is some beautiful repertoire that came from these cultures, it is typically not ranked as high as that of France, Germany, England, etc. We organists typically work by the concept “where there is great repertoire, there are great instruments.”

Well. . . my thinking has changed. Scandinavia has a rich tradition of organ playing and building. The time is right to visit because the last thirty years have seen sterling restorations of many historic instruments and a renewed interest in research performance and building in these old styles. We were blessed with generous hosts who extended a warm welcome to us in every venue.

The organists’ leg of our study trip had a “leg up” in that it included stops outside Scandinavia: we began in Hamburg, Germany a few days earlier than the rest of the ISM group. In the sixteenth and seventeenth centuries, Hamburg and nearby Lübeck maintained a lively musical culture, both in court and church. Composers such as Scheidemann, Praetorius, Weckmann, Tunder, and Buxtehude were among those who held forth in the main churches of these cities. The famous accounts of Bach’s pilgrimages to these regions are well known.

Arp Schnitger was the most renowned organ builder to work in this region, eclipsing only slightly such personalities as Stellwagen and Bielfeldt. We visited and played prime examples of all three builders in these cities and in adjacent Stade. We were particularly fortunate to have access to an excellent example of 19th-century German building in Schwerin, Germany. This organ, built by Ladegast, was the sort on which Franz Liszt and Julius Reubke played. Between all these instruments we were able to trace a steady evolution in the development of the North German pipe organ.

Copenhagen was no less interesting, though we stayed there only a few days and engaged in many other activities besides organ crawling. For the organists, a high point was our visit to the Cavaillé-Coll organ in the Jesus Church,

Fred Teardo at the 19th c. French Cavaillé-Coll organ



the only French Romantic organ in Scandinavia. Lavishly decorated, the space was a perfect example of the match between church architecture, room acoustic, and organ design – tangible proof of why we say “the acoustic is the most important stop on the organ.”

The other jewel of Denmark we saw was the Campanius organ in Fredericksborg Castle. Originally built for a “pleasure palace” for Duke Julius of Braunschweig, this small but important instrument sits in the royal chapel just outside of Copenhagen in Helsingør. It’s unique in many ways: it contains only wooden pipes (most organs are composed mostly of metal pipes), it is richly overlaid in ivory and ebony, has silver stop knobs, and is covered with elegant wooden carvings. We were able to share this instrument with all ISM students and faculty, some of whom we even coaxed into pumping the bellows as we played! (No electric motor on this organ!!)

Our time in Sweden was equally interesting. The organists visited the Göteborg Organ Art Center (GoArt) located at the University of Göteborg. GoArt is a project which seeks to study the organ in its complete cultural context — building processes, performance practice, repertoire, liturgical use, etc. Their crowning achievement to date is the 60-stop North German organ in Örgryte Church. Tuned in quarter-comma mean-tone, the organ is modeled in part after the Schnitger we had already seen in Hamburg only a week before. To compare the two was itself worth a trip. In addition to this organ, GoArt has a modern instrument in French Romantic style, a Renaissance style portative organ, and a 19th-century Father Willis Organ previously located in London. GoArt is a “must see” for any organ enthusiast.

Up to this time, our touring had been intensive, having visited 13 organs in 7 days, so by the time we rejoined the others in Stockholm, we were ready to set our minds to other things. The museums, palaces,

The choral conductor serves the organist.



We were guided throughout this trip by Kerala Snyder's wonderful new book *The Organ as Mirror of Its Time* (Oxford Press, 2002), which examines many of these instruments in their religious and social contexts. This important volume and our invaluable experience in playing, seeing, and hearing these organs confirmed the notion that the pipe organ, perhaps more than any other musical instrument, is indeed a consequence of many and diverse cultural forces. The experience confirmed as well that on the ideal organ tour of Europe, Scandinavia is a place not to be missed!

See More of the Scandinavian Tour

For these and more photos of the Study Tour to Scandinavia, visit the website at www.yale.edu/ism/academics/sweden.html. Those who went on the tour are cordially invited to send in no more than ten of your best digital photos for possible inclusion in the slideshow. Send them to Will Cowen at william.cowen@yale.edu.

The photos in this article were contributed by Matthew Croasmun, Martin Jean, Louise Johnson, Audrey Lin, Fred Teardo, and Evan Wels.

libraries, and churches of this final stop on our tour are described in other sections of this article. Two organs remained for us to visit together with the rest of the ISM group: the Åckerman and Lund in Uppsala Cathedral, and the Setterquist organ in Gustav Vasa Church, Stockholm. Sweden had been dominated by German culture through the 18th century due to the influence of the Hanseatic League, but these two organs showed the French influence which became important in the late 19th century.

The Year in Review

In 2003-2004 the ISM sponsored 73 events open to the public, as follows:

- 5 organ recitals (Great Organ Music at Yale)
- 13 choral concerts (Yale Camerata and Yale Schola Cantorum)
- 4 literary readings (Yale Literature and Spirituality Series)
- 5 film screenings (Good Moves! series)
- 1 live medieval drama
- 3 art exhibitions
- 5 lectures (Liturgy Symposium)
- 4 special events, including 1 guest choir concert, 1 lecture, 2 symposia with a public component
- 33 student recitals.

An estimated 14-15,000 people attended in total.

Mark Your Calendars

Fall promises to be a busy season at the ISM. Look for further announcements of the following events in September.

Sunday, September 12. Great Organ Music at Yale, **Martin Jean**, organist. 8 pm, Woolsey Hall.

Monday, September 20 - Friday, October 22. Exhibition of the art of Frederick Franck, featuring his monumental "Requiem for the First Half of the Twentieth Century" series of oil paintings. Organized by Jaime Lara.

Thursday, September 23. Reception, with book-signing, for Frederick Franck, artist and author. Part of the *Yale Literature and Spirituality Series* organized by Lana Schwebel.

Thursday, September 23 - Saturday, September 25. Petrarch symposium at the Beinecke Rare Book and Manuscript Library. Co-sponsored by the Institute.

have been great hits with students upon past visits: “Psalms and Hymns of the American Protestant Tradition” and “Worship in the USA Today.” I have heard it rumored that someone has been pressuring him to begin the ISM Shape Note Singing Society! Professor Marini has recently published two books that will doubtless will find their way into his courses: *Sacred Song in America: Religion, Music, and Public Culture* and *The Norumbega Harmony: Historical and Contemporary Hymn Tunes and Anthems from the New England Singing School Tradition*.

In conjunction with the Yale School of Music, the Institute is beginning a new voice track this year. Visiting Lecturers in Voice (joint appointments with the School of Music) will be the primary teachers in our fledgling year, as we gear up for a faculty search in voice. We welcome two noted performers: **Judith Malafronte**, a well-known singer of baroque repertory, and **Mark Risinger**, who has recently finished



his PhD at Harvard University. The wonderful voices — of these teachers and of our first four students — will make walking the halls of the ISM even more pleasurable than usual. Please see the Bulletin and website for further announcements concerning this new voice track, and help us get the word out about it. We are especially grateful to Professors Simon Carrington and Doris Yarick-Cross of the School of Music for their hard work in organization, and to Dean Robert Blocker for his advice and support.



The world of organ improvisation is ever a lively one. This year, William Porter, whose classes have produced splendid results, will be with us once again in the fall, but will take a leave of absence in the Spring. In his stead, **Jeffrey Brillhart** (also appointed in the School of Music) will be teaching all levels of improvisation, quite a feat in and of itself. Mr. Brillhart delights the congregation of Bryn Mawr Presbyterian Church, of which he is Director of Music and Fine Arts, with his playing, and we look forward to having him with us.



With Associate Professor Jaime Lara on leave and with my continued service as Director of the Institute until December 31 followed by a leave, the offerings in Religion and the Arts would have been much reduced without some visiting faculty. We are thrilled to have Professor **Virginia C. Raguin** with us as Visiting Professor of Religion and the Arts; visitors to the ISM 30-Year Celebration will remember her exhibition and lecture on *Art Beyond Museums: The Religious*



Image and Popular Culture in 19th Century America. This fall, she will teach a course on the subject in which she is a leading authority: stained glass, medieval and modern. Professor Raguin will work with students in the field, examining local churches with important glass collections, as well as in the classroom. It will also be a pleasure to have **Mark Villano**, Associate Chaplain at St. Thomas More



Catholic Center at Yale, offering a course in Religion and the Arts: *Theology and Cinema*. Rev. Villano has an MFA from the University of Southern California, as well as an M.Div. from Catholic University of America. ISM audiences last year remember his engaging

remarks to our screening of Fellini’s *8 1/2*. Both these appointments are joint with Yale Divinity School (and at press time are pending the final approval of the Board of Permanent Officers).

Unlike the Stage Manager in *Our Town*, I’m not clairvoyant. But with baroque musical practices, American congregational repertoires, and theological lights and action — all added to the stellar offerings already in place — it promises to be a wonderful year at the ISM.

Patrick Dupré Quigley (MM ’02) Honored

From a Chorus America press release

Chorus America has announced the awarding of the 2004 Robert Shaw Conducting Fellowship to **Patrick Dupré Quigley**, founding Artistic Director of Seraphic Fire, Miami’s only fully professional chamber choir and orchestra, and recently named by the Miami Herald as one of that city’s top cultural institutions. Mr. Quigley earned a Masters in Choral Conducting jointly from the Yale School of Music and the Institute of Sacred Music, and has conducted choirs and orchestras across the United States, Europe, China, and Israel. He is also the Director of Music at the Church of the Epiphany in Miami.

“I am so honored to be receiving this award,” said Mr. Quigley, who was presented with the award on June 10, at Chorus America’s 27th Annual Conference in Pittsburgh. “The legacy of Mr. Shaw weighs pretty heavy on a young conductor who is just starting out, so I assure you that the significance of this award is not lost on me.”

The Robert Shaw Conducting Fellowship is an annual \$5,000 cash award to support the professional development of an outstanding, emerging choral conductor. Sponsored by Warner Brothers Publications and the National Endowment for the Arts, the award honors Robert Shaw’s legacy while perpetuating conducting talent needed to ensure the continuing artistic integrity of the choral field.

JONATHAN DIMMOCK (MM/MA '83) has just released his 19th CD. Recorded in Paris at Notre Dame d'Auteuil, on a Cavaillé-Coll organ, the entire disc is music of Messiaen, including the two pieces that were just published (*Prélude and Offertoire au St. Sacrement*).

ALLISON WERNER HOENEN (MAR '96) announces the birth Clara Wibke Dorothea Hoenen on August 12, 2004 in Hof, Germany to Allison and her husband Rev. Janning Hoenen. They are co-pastoring the Church of the Resurrection (Auferstehungskirche) in Hof, Germany. Their address is Friedhofstr. 9, 95032 Hof, Germany.

DAN LOCKLAIR (UTS SMM '73)'s "The Peace May Be Exchanged," from *Rubrics*, was one of the organ preludes performed at the funeral for former President Ronald Reagan. Locklair's composition was performed by Scott Hanoian during the service at Washington National Cathedral in Washington, D.C. This liturgical suite in five movements is one of the most often played American Works, and is available on several recordings. Locklair's "In the Autumn Days – A Symphony for Chamber Orchestra" will be performed by the Lake Superior Chamber Orchestra on June 24, at the Weber Musical Hall at the University of Minnesota in Duluth. Also, "As Bright as Lightning: Hymns of Dan Locklair," a collection of hymns spanning the years 1973-2002, has been published by Zimbel Press. Locklair's hymn tunes are paired with a number of newly written and older texts by leading living authors. Visit Dan's website at www.locklair.com

KAREN L. MULDER (MAR '97) continues to write her dissertation in architectural history at the University of Virginia, and recently published "Carving the American Heart: Sculpture by Donal Hord" in *American Arts Quarterly*, as well as "The Heidelberg Window Controversy: A Cautionary Tale" in the inaugural issue of the journal *Material Religion*, and contributions to various artists' monographs here and abroad. She will continue assessing postwar architectural glass installations in Germany under a Dumas Malone Graduate Research Grant in 2004, then serve in 2005 as the architecture seminar leader at the C.S. Lewis Foundation conference in Oxford and Cambridge (www.cslewis.org).

JONATHAN NOEL (MM '93) has been appointed music director of the York (PA) Ecumenical Choral Society succeeding Dr. Gene Paul Strayer (UTS MSM '73), founder of the ensemble. Like the musical works they sing, members represent all three major branches of Christianity: Orthodox, Catholic, and Protestant. The 24-member ensemble presents two concerts each year in the resonant acoustic of St. Rose of Lima Church, York. Mr. Noel is also in his sixth year as Music Director for St. Matthew Lutheran Church, York.

JEFFREY SMITH (MMA '88, DMA '94), a former student of Yale Organist Tom Murray, has recently been appointed organist/choir master at Grace Cathedral, San Francisco. Unique among cathedrals, Grace serves not only as a notable tourist destination and prominent gathering place in times of civic celebration or distress, but also home to a vibrant, active and diverse resident congregation.

CAROL WILLIAMS (AD '97) returned to England to perform concerts in June, 2004. The first was in Brighton at the magnificent church of St. Bartholomew's which opened in 1874, and is the tallest parish church in the UK. The organ, built by J.W. Walker in 1901, enjoys the splendid acoustics. The second concert was at Holy Trinity Blythburg, known as the Cathedral of the Marshes. This historical church (dating from 1412) is a key center in the Aldeburgh Festival established by Lord Benjamin Britten. This peaceful large church, which still possesses some medieval glass, has a clean acoustic—the two manual organ is by W.A. Boggis of Diss, Norfolk. The third concert was at St. Mary's in Great Yarmouth. Two organs were used for the concert, the Forster & Andrews built in 1889 and a Phoenix digital instrument. At this concert, Dr. Williams was presented with an Honorary Fellow of the North and Midlands School of Music (Hon. FNMSM). The last concert was the closing event at the Winchfield Festival in Hampshire. The beautiful parish church of St. Mary dates back to 1150 and is a truly exquisite building—the organ was built by William Hill in 1902.

LOUIS RONFELDT (UTS '40) has passed away.

IN MEMORIAM:

MARY FRANCES DEPLER BAKER, wife of Robert Baker, first Institute Director and Professor Emeritus of Music, died peacefully at Connecticut Hospice on July 23, 2004 at the age of 88. In addition to her husband of 61 years, she leaves a daughter, Martha Baker Russo and her husband Joseph in Chandler, AZ, and a son James and his wife Deborah of Falls Church, VA, and two grandchildren. Visitors to the ISM's 30th anniversary celebration will remember meeting Mary Baker at the reception in Dr. Baker's honor in April. A memorial service was held on July 30. Notes or cards may be sent to the family at 84 Jesswig Drive, Hamden, CT 06517.

PLACEMENT LISTINGS

CONNECTICUT

CHRIST CHURCH, BETHANY

Organist. For traditional Episcopal worship and keyboard for contemporary Sunday evening service. The organ is a newly rebuilt Stephen Russell with a beautiful new console, new pipes, installation to be completed this summer. No regular choir duties. The music at 5 o'clock is contemporary (folk-rock; to country, blues, gospel); there is a one-hour rehearsal with the band before the service. The salary is extremely competitive. Please contact the Rev. Kate Heichler at 393-3399 if you are interested.

GRACE BAPTIST CHURCH, MILFORD

Director of Music. This individual will also oversee the incorporation of music, drama, and other art forms to enhance our corporate worship. Candidate must be proficient directing the adult choir, praise band, children's choirs, hand bell choir, small group instrumental ensembles and drama team. Please send resume to Dr. Joe Mixie, Grace Baptist Church, 400 Burnt Plains Rd. Milford, CT 06460 or email: joemixie@gbcmilford.com. For more information go to gbcmilford.com.

HARTFORD CHORALE

Singer. The Hartford Chorale is searching for paid singers for the 2004-2005 season, beginning with male voice parts. Positions are available for three tenors and three low basses or bass-baritones. Compensation is \$35.00 per rehearsal and \$70.00 per performance. Each candidate will be asked to prepare three pieces that contrast in style and language. Sight reading will also be required. An accompanist will be provided. Persons interested in auditioning for a position or in obtaining more information about the opportunity should contact Donna LeMay, Vice President for Membership, at (914) 793-3858 or drlsoprano@aol.com.

MT. BETHEL MISSIONARY BAPTIST CHURCH, NEW HAVEN

Church Musician. Organist/Pianist/Guitarist. Please send your resume to: Mt. Bethel Missionary Baptist Church, 100 Webster Street, New Haven, CT 06511-3320 ATTN: Board of Trustees; Call: (203) 787-3251 (Leave message) or FAX: (203) 624-6162

ST. MARK'S CHAPEL, STORRS

Choir Director (part-time). Responsibilities include: Direction of the choir during the program year; leading weekly choir rehearsals and additional rehearsals as needed; preparing music at special services, including Christmas Eve and Easter; plan for service music, hymns, and choral offerings, and arrange instrumental music. Salary is \$7,000 for program year (September to mid-June), with a continuing education allowance of \$150. Send resumes before August 1 to Choir Director Position, St. Mark's Chapel, 42 North Eagleville Road, Storrs, CT 06268, or email stmarks@stmarkschapel.org.

ST. PATRICK-ST. ANTHONY CHURCH, HARTFORD

Director of Music Ministry (full-time). Candidates must be able to develop a music repertoire that incorporates classical and contemporary music into our catholic liturgy, direct two choirs, supervise other choir directors, cantors and assistant organist, play organ at three Sunday masses and work closely with the Director of Liturgy and Pastoral staff. Desired background includes BA, MA, and/or equivalent experience and education, strong keyboard skills and experience with Roman Catholic liturgy. Please send resume to St. Patrick-St. Anthony Church, c/o John Lemega, 285 Church Street, Hartford, CT 06103-1196. For job description and information, visit www.stpatrick-stanthony.org

TABOR LUTHERAN CHURCH, BRANFORD

Director of Music. For mid-size ELCA congregation, offering diverse worship styles in shoreline town close to Yale University. Play 22-rank Casavant organ, arrange for special music, 1 Sunday service, part-time, \$7,000/year, 4 weeks paid vacation, 2 weeks continuing education time. Send resume to: marjoanderson@sbcglobal.net or Pastor Marjo Anderson, Tabor Lutheran Church, 45 Tabor Drive, Branford, CT.

OUT OF STATE

THE EPISCOPAL CATHEDRAL CHURCH OF ST. JOHN ALBUQUERQUE, NM

Organist and Director of Cathedral Music. Requirements include planning/implementation of music for regular and festival Eucharists, Evensongs and special liturgies; Direction, supervision and training of choristers and conducting professional orchestral musicians; effectively utilizing the Cathedral's III/65 Reuter organ. Complete salary/benefits package compliant with AGO/AAM guidelines. Send cover letter, resume, and three professional reference contacts to the Very Reverend Alan G. Dennis, Dean, The Episcopal Cathedral Church of St. John, PO Box 1246, Albuquerque, NM 87103-1246, no later than September 30, 2004. Visit our website at www.stjohnsabq.org for additional information.

FIRST PRESBYTERIAN CHURCH OF BURLINGAME, CA

Director of Music Ministries (full-time). DMM will be personally involved with Classic chancel choir, Worship band, and additional choirs, including paid soloists and organist. MA required, Music Major preferred, and 5 years+ in a church music leadership role, preferably a large church. 3 Sunday services each week, 5-10 occasional services per year. Salary: to \$60,000, based on experience & education, Full benefits, 4 weeks vacation. Organ: Mohler, rev. 1987, 3 manuals, 49 ranks. Contact: First Presbyterian Church of Burlingame, 1500 Easton Drive, Burlingame, CA 94010; tel. (650) 342-0875; fax (650) 340-7198; email: musicsearch@burlpres.org

In Memoriam — Paul H. Brainard (1928-2004)

by Gale Pollen with Annette Ballou-Brainard and Cynthia Burns

As mentioned in the June issue of PRISM, Paul H. Brainard, former Robert S. Tangeman Professor of Musicology at the Yale Institute of Sacred Music and the Yale School of Music, died on May 25, 2004 following a serious illness. He is survived by his widow, Annette Ballou-Brainard, his son, six step-children, and ten grandchildren.

Paul Brainard was educated at the University of Rochester, Eastman School of Music, and Göttingen University in Germany, where he completed his doctorate with the dissertation *Die Violinsonaten Giuseppe Tartinis*. He taught at the Harvard University Summer School, Ohio State University, Brandeis University, and Princeton University, before coming to Yale. Publications include *Le Sonate per violino di Giuseppe Tartini: Catalogo tematico*, many articles and editions. One of his last acts prior to his retirement was to edit *Yale Studies in Sacred Music, Worship and the Arts Reflections on the Sacred: A Musicological Perspective*, which included his essay “Bach as Theologian?”

A scholar who was generous with his time to colleagues, during his academic career he spent countless hours in committee work, serving as Chairman of the School of Creative Arts and,

concurrently, Chairman of the Department of Music at Brandeis and, later, as Director of Graduate Studies in Music at Princeton. While at Yale he helped reorganize the curriculum requirements for the various degrees available to Institute students and, in later years, served as academic advisor to those students. Respected by colleagues and students alike, he was honored with a collection of essays dedicated to him, *Critica Musica: Essays in Honor of Paul Brainard*, published in 1996.

A violinist and gambist, Professor Brainard coached chamber music ensembles while at Princeton, and made frequent public appearances as a member of university and early music ensembles at Brandeis and at Princeton.

His creativity did not exist solely in the music world, however. He was an avid kite enthusiast and his retirement afforded him the opportunity to immerse himself in his hobby of kite design and manufacturing. A member of Connecticuters, The American Kite Association, and Treasure Island Kite Club, Prof. Brainard created and manufactured his own designs and won numerous awards for his work. He and his wife traveled extensively to kite festivals up and down the East Coast. In this new endeavor, too, he won the praise and respect of other kite enthusiasts and friends. When the Institute of Sacred Music sponsored an exhibit of creativity as part of its 20th Anniversary events, Paul Brainard surprised everyone there when he contributed several huge (and hugely beautiful) kites that he had made.

Scholarly, whimsical, and devoted to his family, he will be missed by the many whose lives he touched.

A private memorial service was held at the Unitarian Universalist Society Chapel in Venice, Florida on May 29, 2004.

Rodney Smith



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